FLOWMOTION

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flowmotion

independant experimental music

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Welcome to a new issue of Flowmotion, perhaps the best yet. As you should have noticed by nw we've had to reduce the size back to that of our second issue. This has been due to the fact that printing a magazine in such small numbers is a very unprofitable pastime and we simply can't at present afford to lose as much as we did on the last issue (despite the fact that it easily outsold past issues). There's as much information packed into the pages as ever and we hope you won't be too off put by the size. There should certainly be a reduction in the cover price you've just paid.

The other big change in our set up is that G.Hope is no longer associated with FLOWMOTION and our various products are no longer available from him. We also have a new address (top of this page) and this is now the only address we operate through.

I'd also like to take this opportunity to apologise to everyone who's suffered delays recieving orders due to the upheavals in our set up. We'll be more efficient in future. Thank you all for your patience.

Ian Donbson.
Maureen Dobson.

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CONRAD SCHNITZLER:

Quite an amount has already been written about Konrad Schnitzler and his works elsewhere (mainly in Neumusik and Eurock magazines),however I think perhaps an update and a correalation of facts and evidence wouldn't go amiss. The purpose of this article is therefore an attempt to tie up some of the many loose-ends and odd facts and an endevour to present them in some form of chronological order.I do not intend to plunge into the unenviable task of reviewing each album in depth,for one thing,space and time prohibits such a venture and for another,long commentaries and repeated superlatives and denigrations would only result in boredom for the reader.I consider the best way of dealing with this mercurial and prolific artist is to produce a (hopefully) informative biographical background interspersed with album details and brief comments-cum-mini reviews in each case.Because of his vast (mainly private) output and the fact that he tends to be a shy and rather retiring person I must apologise at this early stage for any omissions and glaring errors that may result.

Konrad (or Conrad - whichever you prefer) is probablybone of the most,if not THE most prolific composer and artist currently working in the electronic music field.He churns out records and tapes like a machine,and as one might expect from one with such an enormous output,he has gone through bad patches and has produced some works of rather dubious worth.To be perfectly frank,although I enjoy most of his albums I consider some of them to be downright awful and so cliched as to make me feel embarrased for him.However the good recordings far outweigh the bad ones and a few misjudgements and abortive attempts can easily be excused.

His other musically connected activities ('actions', performances,rare appearances art exhibitions etc) as well as the bewildering number of jobs he has worked at mirror his recordedoutput.In fact this guy must so enjoy his work that one feels he positively thrives on activity.It's as if nothing can stem the flow of ideas emanating from his extremely fertile imagination.

Konrad was born in Dusseldorf in 1937 and grew up mainly in Austria.He trained as a mechanical engineer,but has worked as a sailor,chauffer, dishwasher,house painter, window cleaner and warehouse man to name but a few.At present he is a caretaker to a block of flats in Berlin and lives with a lady called Gilli.He has a son,Gregor,who has collaborated with him on a few of his recent recordings.

When he was about 14 he began to take an interst in music, of all kinds,but particularly liked Stockhausen's work.His interest in electronic music and its potential grew mainly from that point in time.His father was a musician of the more conventional school and played violin and piano. However,Konrad claims that he learned nothing of music from him.Even now he says he can't play any instrument properly but relies on total improvisation.The first instruments he used were piano and cello.He liked cello very much,but hearing his current works makes it difficult to imagine him bowing and plucking that overgrown violin!

Konrad had known Hans Joachim Roedelius from 1964 and in 1969 they founded the Zodiak Club which gained quite a reputation as a centre for happenings, concerts etc connected with the Berlin underground scene at that time. He also founded, along with Roedelius and Dieter Moebius that legendary experimental trio Kluster and 2 albums were released by them. At around this time he was also friendly with and working with Edgar Froese and Klaus Schulze and in fact his first appearance on record was on Tangerine Dream's first album "Electronic Meditation", recorded in Feb and March 1970. It featured just Froese, Schulze and Schnitzler, the latter playing cello, guitar, violin and 'addiator' (??). This was to be the one and only time Konrad (and indeed Klaus) ever recorded with the Tangs. Klaus left to pursue his own career and Konrad was to be tied up wi with Kluster for a couple of years. The subsequent careers of Schulze, Froese and the Tangs need no further comment from me.

Kluster recorded their first album "Klopfzeichen" on 23rd Nov 1970 and within weeks their second one " "Zwei-Osterei" was also finished. Both were released on the Schwann Studio label in limited editions, but were re-released in 1980. However the edition was limited to 1000 copies even then.

In 1971 Konrad was working with various musicians under the collective name of Eruption but nothing was recorded by them as far as I know. However an album entitled "Kluster Und Eruption" (sometimes known as "Schwarz") was released as a private pressing of 100 copies. This is sometimes credited to Konrad and sometimes to Kluster, however I prefer the latter as it was in fact taken from a tape of Kluster's last concert with the usual line up of Schnitzler, Roedelius and Moebius. The venue was Gottingen, West Germany in May 1971 by the way. Shortly after this Konrad abandoned the Kluster idea and went off to do his 'own thing'. This was a major turning point for Roedelius and Moebius and from then on their music took a different direction and they changed the group name to Cluster. Their progress both as a group and as individuals is well known enough to need no further mention from me.

Before I chart further the progress of Schnitzler i'll take a little breather and review briefly the 4 albums so far mentioned.

"Electronic Meditation" is really the odd album out where the Tangs are concerned as it's nothing like their subsequent synth and sequencer dominated releases. It's very hard rock influenced electronics, really hard driving stuff that was so much a part of the wierdness and craziness of the Berlin music/drugs scene of that time. I like the album quite a lot, despite its obvious shortcomings and the slaggi ng it's had from the press, fans of the Tangs and even the group themselves.

The 3 Kluster albums are something else again. All are extremely severe and sparse freely improvised electronics, mainly quiet and low key stuff, but getting pretty chaotic at times. The first two have only one track per side, one being instrumental the other featuring a spoken German text. Very wierd stuff indeed. "Kluster Und Eruption" is very much the same sans text. None of them make for easy listening, but there's some very interesting moments on them and I consider them very worthy offerings indeed - provided you like cold, austere music. Stockhausen's shadow certainly lies across these works.

After Konrad had left the Kluster and Eruption ideas behind him he had two albums released by Gallerie Block (the institute that had released "Kluster Und Eruption"). These were "Rot" and "Blau" recorded in 1971 and 1973 respectively. Once again these were in limited editions of only 100. They echo the sparse and minimal use of electronics used in the 3 Kluster albums, and also have one track per side. In the case of "Rot" the music is quiet and not too harsh. "Blau" isharsher and has a really tense feeling to it. Both are very good examples of the genre and it's difficult to single out which is best as both have equally good points. These three albums - "Rot", "Blau" and "Schwarz" were re-released as a box set, about which I know nothing, in 1974.

After "Blau" Konrad performed quite a few of his extended concerts - 3 hours a day for 166days in the Gallerie Block in 1974 and one in Stuttgart that went on 10 hours a day for 4 weeks. His electronic equipment was left running at these concerts and every so often he'd change the sound just a little. A hundred 30 minute cassettes of the Block performance were recorded by Konrad and released in a limited (100 copies) box set under the title "Konrad Schnitzler's

eruption .

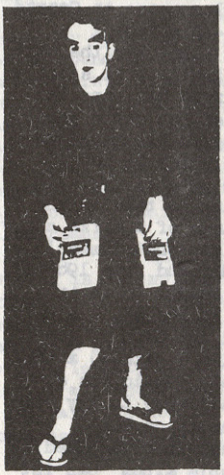
Two more cassette albums w were to be released before what can be considered to be Konrad's first commercially available record. The first was "Schwarz" (yes again and to confuse matters even more th is is variously known as Gelb, The Black Cassette a and Slowmotion Soundtrack - see later for more on th this). The second was "Rote" (or The Red Cassette). "Schwarz" was recorded in Berlin in 1976 and consists of 11 untitled tracks. This music is in complete contrast to the starkness that had gone before. Indeed distinct tunes (of a sort) are heard here and these and the music has a sort of lightness and almost cosmic feel to it. Mind you the quirkiness of Konrad is firmly stamped on it. I'm given to understand that some, if not all, of the tracks here had been used as the soundtrack for a video film called "Slowmotion" so that may have some bearing on the change of style. "Rote" takes us back to Klusterland, ie 2 long improvised tracks, both untitled (a feature of a lot of Konrad's work incidentally) and both consisting of harsh, minimal , cold electronics. Long drawn out phrases and dark brooding atmospheres pervade the music making it quite frightening to listen to at times I can tell you! One of the tracks is a magnificent 25 minute version of the piece that was to be eventually entitled "Zug" on the subsequent "Con" album, although by then it had be been reduced to a mere 5½ minutes. Two completely contrasting releases then, but if I had to choose between the two i'd have no hesitation in selecting "Rote" as the one for me. The really brooding and sin ister atmosphere of the 30 minute track and the percussive overhill of "Zug" make it a fascinating album to listen to.

Konrad next worked with videos and films for a while and no recordings were issued until he teamed up with Peter Baumann (of T. Dream fame). Baumann had by then (1978) left the Tangs to go solo and had set up his Paragon Studio. Konrad had known him for some time and when Peter asked him if he'd like to record something at the studios Konrad said he would and took some of his home taped music along, mainly stuff from "Rote". The result was the magnificent album "Conn" (EGG 90184).

Konrad had had an album released by one of the larger companies at last. Bauman produced it and it w was issued bearing the sticker 'Peter Bauman Presents....'. It's doubtful whether the record sold very well all the same, which is a great pity as it contains some fascinating music and to my mind is a minor masterpiece. Still, it probably helped to bring Konrad's music a little more out of obscurity and won him quite a few fans. "Electric Garden" opens the album and is a pattering/ splattering electronic piece, not far removed from his earlier stuff. "Ballet Statique" is completely different though - highly rhythmic (via a rhythm machine) somewhat melodic and really quite easy to digest. As mentioned earlier a shortened version of "Zug" appears here and although quite compelling it's overhill effect is lost a little due to it's brevity.

The remainder of the album is taken up by "Metall 1" and "Black Nails", two more examples of Konrad's metal machine music - great stuff. Exept for "Ballet" this is an album of cold bleak music, but bleakness can possess a strange beauty and this album is full of that. I consider "Con" to be one of the best electronic music albums of its type ever to be released. If you're into J. B Barriere, Maurizio Bianchi, Asmus Tietchens et al you must get this one.

After the bleak and austere beauty of "Con" came two very disappointing private ly released cassettes entitled "Pop Con 1" and "Pop Con 2". These contained 8 tracks each and there is some overlapping on these issues in so much as No 1 has tracks 1-4 of No 2. In addition the commercially released 12" EP "Super Sound Single" (RCA PC 5908 also consists of tracks 1-- of "Pop Con 1" - confusing isn't it? Anyway the music on these two cassettes is performed by Konrad (electronics and vocals - yes vocals) and Wolfgang



Siedel (who later worked again with Konrad under the name Wolf Sequenza) on drums and vibraphone. I say the tapes are disappointing but I guess that's only my opinion. I suppose they're OK up to a point - some tracks are reminiscent of Kraftwerk so they can't be too bad - but really the Pop Con tracks are rather light hearted electro pop tunes and come as a bit of a shock after the earlier serious works. I agree with Dave Elliot of Neumusik that the best ones are on t he 12" single, and understand that they were meant to be a farcial comment on pop music. I suppose they work reasonably well in that respect, but the snag is this was not to be a one off affair, as it should have been, as Konrad went on to produce more of this stuff, which begins to make me wonder...?? (At the time of release then - OK, but in retrospect, well I have serious doubts.)

We are in 1980 now and you'll have noticed the change in spelling of Schnitzlers name to Conrad or Con - his idea I presume - but for the sake of continuity i'll stick to K as far as his name is concerned, but use C when refering to his tapes and records, which is how they're printed. (This is beginning to take on the appearance of a Kafka story if you see what I mean!).

In May and June 1980 Konrad taught at an Art School in Hamburg and he invited (as part of the curiculum I gather) a host of people (musicians and non musicians) to try out experiments on his equipment. This resulted in the double album "Das ist Schonheit - Mai 80" being released. Konrad produced it and it was released in an in an edition of 500 copies. There are 30 tracks in all, 11 titled, consisting of all kinds of experimental music using electronics, acoustic instruments, vocals/voices, percussion effects tec, etc. It's all very interesting & refreshing stuff and there are no really duff tracks. Hosts of extremely good, thought provoking and original ideas are showcased here and the album is well wearth searching out.

In 1981 Konrad released a private tape (entitled "Conspirativ") of previously unreleased material. This consists of a few short pieces and lasts about 25 minutes. All the music is instrumental and of a low key, minimalistic nature, some have machine like rhythms, others have a ping pong effect sequencer base. Quite an interesting little collection.

Another tape "Conrad and Consorten" was also released in the 1980-81 period, but I haven't heard it so I can't comment. Next came the "Super Sound Single" mentioned earlier, his second release on a maj or label.

For his next official release Konrad teamed up once again again with Wolf Sequenza and they released the record "Consequenz". This consists of 12 titled tracks and most are rather dissapointing. The music carries on from where they left off with "Pop Con" tapes (ie mainly simplistic electro-pop music). Quite honestly, it all seems a terrible waste of talent. Mercifully there are no vocals this time around so that's something to be thankfull for I suppose!

1981 was to be a Konrad Schnitzler fans dream (or nightmare-depending on the state of ones finances). Albums came out at a ridiculous rate - at one time 6 in 4 months. In fact as far as I can tell there must have been around 10 or more released that year. So here goes with brief reviews of the lot.

"Contempora" was released around May and has 13 tracks. Once again this is more commercial than the cold, austere music normally associated with Konrad, however, it is a distinct improvement on the stuff he'd done with Sequenza. The music, whilst being reasonably accesible enough and easy to listen to it is still experimental and inventive enough to warrant attention. Intelligent use is made of the sequencer throughout and the only real complaint I have is the tantalizing shortness of the 6 tracks on side one - there is just not enough time for a propere work out - however it's quite a good album on the whole.

"Conrad and Sequenza", a tape only release on YHR features a side each by Konrad and Wolf and is by far the best release from the duo. The music is mainly sequencer based with overlaid synth effects. There are, thankfully no vocals! Although reasonably simplistic in nature it is more adventurous than the stuff they've done in the past. Incidentally, the 2 sides are meant to be played simultaneously as well as individually.

The insert recommends that the best results will be obtained by playing both sides on two recorders - mixing the sound and sequence as you like.

KONSTRUKTIVITS

Unless you've already had the foresight to buy a copy of their debut album "A Dissembly" then this name may be new to you.

Konstruktivits are the latest in a series of projects by Glen Wallis, a name that will only be familiar to the most hardcore fans of TG and Whitehouse. His picture cropped up occasionally in Industrial News magazine as a long time friend and helper of TG and he's also contributed the 'sound' on Whitehouse live assaults.

Glens own music, however, is a far cry from the "wall of noise" typified by Whitehouse - "A Dissembly" being a truly superb fusion of euro rock ala Richard Pinhas and the more 'industrial' sounds associated with Throbbing Gristle. Indeed a near perfect blend of electronics with the odd burst of guitar. I'd go so far as to say Konstruktivits are without doubt the natural successors to Throbbing Gristle - no shit!

Being something of a workaholic there's two albums worth of new material already recorded. One album is a collaboration with the members of Bushido and will be available later in the year through Third Mind whilst the other will be coming out shortly on our own Flowmotion label. And naturally Glen's about to begin work on yet another album which will probably be recorded in Chris and Coseys studio with whom he'll also be working on a track for an album from C.T.I due for release later in the year.

METAMORPHOSIS

Unless you happen to live in or around Nottingham, their home town, Metamorphos is may also be a new name to you.

In their own words - "We have no dogma to offer; we play music for the sheer enjoyment of doing so, but we don't find merely repeating what others have done enjoyable - it's boring, pointless and stupid. Our musical satisfaction comes from doing something new - we don't see how anyone can be satisfied in doing the same as anyone else - or even what they have done before themselves.... movement is pleasure, constant movement is constant pleasure. Music can be very powerful - it can express or summon up emotions & feelings, it can stimulate and provoke, self & others, it can be a or it can be an exorcism of the negative elements around us or within us. And so on."

Which sums up the music of Metamorphosis very well, formed in 1981 and using practically anything as a possible sound source as well as the more conventional guitars, flute, clarinet, recorders, voices, percussion etc.

Apart from compilation appearances such as "Rising From The Red Sand" which also features Konstruktivits incidentally, they have until now remained inactive as far as releasing their music to the general public goes. This trend stops with the release on Flowmotion of a cassette "Conception 82" which is a compilation of recordings from their many live appearances last year. Even better news is that their debut album is now being recorded for release, again by Flowmotion, later in the year.

"Further enlightenment about our opinions on music can be found in these two quotes, firstly one from Charlie Chan, 'Theory, like mist on glasses, obscures facts', and secondly one from John Cage, which was his response to a request for a manifesto on music; 'instantaneous and unpredictable nothing is accomplished by writing a piece of music nothing is accomplished by hearing a piece of music nothing is accomplished by playing a piece of music - our ears are now in excellent condition' ".

frieder butzmann —

Frieder Butzmann first came to my attention because his debut album happened to be Zensor Records follow up release to Throbbing Gristles "Funeral In Berlin" album.On the assumption that any label who releases such a powerful album as that can't be bad I decided to investigate.Needless to say it exceeded all my expectations and remains one of the most played LP's in my collection.What follows is an interview with Frieder from late last year.

The album is almost totally electronic.What type of synthesisers do you use on it?

Yes,it is almost totally electronic and I use many electronic devices but only certain pieces are totally synthetic.I usually use any noises I find on tapes i've recorded.In those days I had 3 synths.On 'Gefluester' ,the first track,the MS20 from Korg makes the rhythmic sound.For the voices where it sounds like there are 3 I used the Evantide Harmoniser and on one track I recorded my voice while on the other tracks I recorded it once higher and once lower to produce a higher range of frequencies.

ARBEITS-LIED

I used a vocoder on this piece,which works as a kind of gate.I used the MS20 as a frequency for the vocoder but because the signal was very changeable - a complex rather than single sound - the humming I made through the mike came out as the funny noises you hear.

DIE KLEINEN TIERE

This means The Small Animals - "all the small animals digging and graving, building their houses,little brown animals,little black animals....".It also uses the Korg along with animal sounds such as a rooster.

The next track 'Ballo Ballo' which means I Am Dancing,I Am Dancing uses 3 pianos and a rhythm unit.

NEW LIFE

On this track you hear no electronics at all.Two tape loops change constantly,one on the left and one on the right side of your speaker. Also a piano which I recorded at a little bit slower spped - the loops were twice normal speed, forming a rhythm.

HIBAKUSCHAS

On this longer piece the higher sounds are created by feedback from a swinging microphone in front of the speaker with vocoder sounds in the background - frequency from a Roland synth.Nobody can hear it I think,but in the louder part of the piece I used some classical music from a 16th century composer, distorted through a ring modulator to sound like bells.Again I use harmoniser on the voice.A rough translation for the title would be Fire Bombed Men.It is in fact a Japaneese word for the people of Hiroshima and Nagasaki who suffer mutations from the radiation caused by the bomb.

The next track is of courhe the same but with japaneese lyrics.

SADISMUS & KONKURRENZ

Sadism and Conquerence,a German mechanism...we love it.

TONIGHTS MUSIC

This track is again a tape loop changed by vocoder and tape manipulation.

On 'CFMC' the heavy percussion sound is made by striking a hammer on an old piano with the strings removed.

CFMC

This is the only piece that I recorded from a score and uses a micro composer.

JUST DRIFTING/TALES OF DEATH

This,of course,is the piece I recorded with Genesis P. Orridge.There are four levels on the piece, metronome,acoustic guitar with a microphone on the strings and played by striking it with a spoon,to give the impression of an electric guitar.There was also feedback caused by my placing the spoon on the strings when it was loud. The remaining third and fourth layers are the voice of Genesis.

What about your lyrics?

I'm not really happy about my lyrics.I always have the feeling and direction that they should take but i'm never satisfied with the finished product.With the track 'Gefluester' I almost decided to leave it off the LP because of the lyric... "through the world there goes a whispering"....it's about communication, electronic medias,modern technology based on the ideas of Marshall McLean (hope i've got this right -ed.) who is a communication scientist. John Cage was a big fan of his.

DO You ever perform live at all?

Yes occasionally but not very often because in a performance I take things very seriously and need a l lot of preparation for tapes which I use for one performance only.If I was to do a tour I wouldn't be able to do that.I don't look like David Bowie so I have two other people on stage when performing.

Were Genesis' vocals recorded in your studio or taken from tapes?

No it's not live, the thin sound is intentional. Before we go on can I mention the other people I work with. At the moment there's Jean Martin and Thomas Kinsal who does films. We've been working together for a long time. He makes films for my performances and I make music for his films. You should remember the name of that guy.

Have You ever played, for instance, with any other groups?

I have played with other groups but that's not really very interesting. I have been delving in electronics however for a long time.

Your music certainly is unique and I hope it won't be too long before your next release in this vein.

Yes, there is a new release by Christian Kneissel and myself - he programmed the micro composer on 'CFMC'. This is a very, very normal commercial disco single called "Luna Disco". Before we end i'd like to add that i'm not an electronic musician but a manipulator of tapes.

ZENSOR

It would be negligent of me to finish this article without first taking a closer look at Zensor and some of its latest releases that should have found their way into the better British record stores by now.

Zensor began early in 1978 distributing and selling other peoples independant releases with an emphasis on more experimental sounds. Although its first single was released in 1979 as Marat it is perhaps their collaboration with Rough Trade for the Rental/Miller live album that they first became known. Via Marat they released the debut single of Malaria and in late 1981 they released the ultimate souvenir and document of Throbbing Gristles music, a digital recording from their Berlin gig, a unique event accompanied by a few fainting fits and an e excited, enthusiastic audien ce. The following Frieder Butzmann LP you now know all about.

ANGELIKA MAISCH "Endlich Satie"

Seven pieces from French composer Erik Satie created between 1913 and 1914 and performed here by Angelika Maisch a 24 year old girl concert harp and pianist.

Small piano pieces of programmatic coherence with parodistic character.

DIE HAUT "Der Karibische Western"

A 3 track EP, the title track being a collaboration with Lydia Lunch backed by two instrumentals of guitar, bass and drums.

IAN DOBSON

NEWS EXTRA

Two events lined up for the coming months that both deserve your support. First off is at The Musicians Collective in London with a mini indoor festival lasting from 9a.m till late. On the bill are Nurse With Wound, Club Moral, Etat Brut, Test Department, Coil, Pure A.KE, John Murphey, P.R Hale and a host of others. There should also be films etc and all this can be yours for a mere £3 (or £2.50 in advance if you hurry).

In September (3rd) at the Woughton Campus in Milton Keynes will be UK Electron... -a festival of electronic music staged by Inkeys audi. magazine. There'll be concert during the day by Paul Nagle Ian Boddy, Ron Berry, Chris & Cosey and Jason Martz. Then in the evening there'll be Robert SChroder supported by Mark Shreeve. In addition there'll be slide and video shows, demonstrations of electronic instruments, including a demonstration of recording techniques by Neil Ardley. Lotus records will be setting up a stall, giving you the chance to buy records other than by the usual mail order. There'll also be representatives from the various EM fanzines in attendance (including ourselves) and if that doesn. put you off too much you can send now for tickets in advance at a reduced rate of £5 to
INKEYS, 50 Durell Rd, Dagenham, Essex RM9 5XU.

For the musicians co-op even write to Mary Dowd, 19b Perham Road, London W14.

While we're on the subject of Inkeys they're now running an official Klaus Schulze Fan Service. For £5 you'll recieve a starter pack which includes a poster, a couple of photos, two taped interview s, discography, biography and a list of items you can buy at discount prices (records, T shirts etc). Address above.

INTEGRATED CIRCUIT RECORDS Offer an excellent cassette duplication service and have now aquired an impressive distribution catalogue.

HILL COTTAGE
TOLLERTON
YORK

LOTUS (FOR 1983 READ WORLD MUSIC)

By the time this is published the new Lotus Records catalogue for 1983 will be available,and promises to be the most extensive,top quality list of euro/world music yet published.As well as including hundreds of older classics,there are a huge number of newer items and it is with these that I shallbbriefly go into detail article.As i'm unable to go into details of all new releases,here's a brief run down,country by country.

First Britain.As a member of Europe we have had a distinct lack of keyboard solo music,a situation which is now changing rapidly.Due to the current economic crisis, most of the music is being produced on cassette but this ensures excellent value for money,superb production and amazing music.Following in the footsteps of the amazing music of Mark Shreeve comes a new but highly talented synth musician,Steve Frost.His first release "Soundscapes" is a work of great beauty that flows with beauty and intertwining rhythms,mostly sequencer-based but with a layering effect rarely heard when other musicians use this device.The overall effect is one of celestial beauty but never 'cosmic' in the traditional sense and always going through unexpected changes.A promising talent and a marvellous debut release.

A more well known name,that of Ian Boddy,has produced his best cassette release to date in the form of "Options".With two remarkably contrasting sides it shows off the compositional and improvisational skills of Boddy to great effect.Side one consists of shorter tracks that are rhythmic/ melodic yet never repetitive in terms of ideas or sequences.On side two are a couple of long tracks performed live in concert which vary from spacey to melodic and dynamic.A very worthwhile,compelling hour of synth listening to be had on one cassette.

From Italy,everyones favourite 'noise merchant' has come up with an LP I not only like but positively love.MB's "Neuro-Habitat" is the first synth fusion LP i've heard that works.The sensory overload music is still present but rather than maintaining one level throughout,the music builds,layers,changes and drives from start to finish creating a sense of dynamics,previously unheard in his earlier works.The synth/electronic music is indeed harsh and not easy to listen to for the first time,but if you play side 2 first and can stick with it you'll discover one of the most unique fusions of melody,rhythm and electron ic noise yet achieved.

America is producing a sudden explosion of new 'euro music' exponents who are skilled players and composers producing some incredible music.Details of these are in the catalogue but my favourite of the lot are two synth exponents.One is Kerry Leimer,following on from the Enoeque "Closed System Potentials" he has produced an outstanding second LP and again another synth fusion work.This time it is a fusion of western and african music styles but it's absolutely magnificent.Throughout the LP,Leimer's synths and bass lines combine with and compete with sparse use of ethnic percussion conjuring up a very sombre chilling atmosphere but the music remains warm and completely absorbing.It is one of those LP's that you just have to play all the way through at one sitting, full of melodies that wrap around your mind and rhythms that move up every fibre of the body.This is a very rewarding LP.

The other American group is called Synchestra, they have produced 2 cassettes of synth/guitar music that is in the best tradition of euro-synth music,but music only comparable to the best works of Tangerine Dream, Schulze and the like.The layers of synths,mellotrons chorus and occasional electric guitar are positively breathtaking, with long tracks allowing many changes and ideas to be fully explored but never becoming boring.You won't realise 30 minutes had passed when you've heard a side of Synchestra. Wondrous synth music indeed.

Germany continues to throw out a wealth of excellent musicians,but here i'll have a wrestle with the 4 new LP's on Sky Records.

The best of the bunch for me is Von Deyen's "Planetary",easily his best LP so far.Gone are the Floydian vocals (which I liked anyway) and the long organ/synth space explorations which were go od but went on too long, instead,the synth/percussi on music now exhibits a sense of urgency unheard on previous LP's.The nearest comparison is Schulze's "Dig It" or "Trancefer" LP's and whilst this is not the same musically it is just as interesting and enjoyable,indicating that Adelbert Von Deyen still has plenty to offer.

The suprise of the 4 LP's is "In Die Nacht" by Asmus Tietchens.At last,no more self indulgence and those horribly short tracks have gone.Instead is

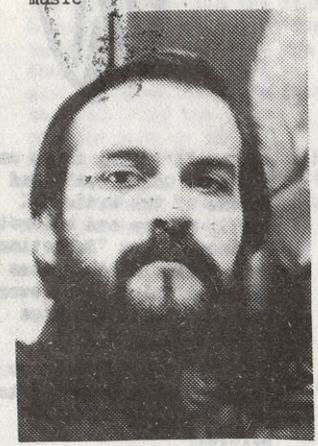
a veritably whirlpool of synths/electronics that are powerful, melodic varied yet still retaining the dark, sombre musical trademarks, even though you can almost sense humour creeping up through the mix, musically, it is a mixture of electronic synth/percussion rhythms over which melody lines and layers of electronic effects are added to create for the most part a sound maelstrom that does not hurt when you hear it but is most unusual and quite addictive.

Earthstar's "For Humans Only" is on the synth/gtr/perc trail being explored by people suchas Xolotl, Ash Ra and Clara Mondshine. The first two tracks on side one are of sheer beauty and an excellent start to the LP. The third track starts off in a similar vein but the rhythms backing the track do not vary and the track is ab out threee minutes too long. The rest of the LP, however, is full of varied, melodic meditative music that is very pleasant and makes for the best Earthstar LP so far.

Roedelius' latest LP is yet more solo/organ/piano/synth, showing that he is now just churning out this sort of thing as easy as I write. These musical ideas should have ended at "Lustwandal". Much more worthwhile is his LP on Ariola "Wasser Im Wind", where he is accompanied by electric guitars, bass and sax, which combine with his keyboards and recall the earlier excellence of "Durch Die Wuste" and music that is thoroughly entertaining in itself with a degree of variation and dynamics unheard for quite a while in his solo music.

From France, the number of releases over the past months has slowed to a trickle but with the dawn of '83 has come a wealth of incredible instrumental fusion music LP's plus new releases by Ange, The Hypothetical Prophets (B. Szajner and friends) but the one i'll mention here is unique in the world of music. It is a new LP called "Paradise Lost" by our old friends Urban Sax, but also featuring Pierre Henry and Gilbert Artmann on electronics. The 8 tracks feature a great many variations of the Urban Sax wall of sound - swirling layers of music and omnipresent rhythm accents over which Artmann and Henry play the most astounding collection of electronic, synthesised sounds ever heard. If you've got LP's by Lard Free, Urban Sax or mid period Heldon, this one's for you but if not and you want something completely different and challenging, this LP is essential.

Spain's produced two of the finest even synth music LP's. Neuronium's "Chromium Echoes" is an unparalleled gem of synth music and more than worthy of the finest Schulze/T. Dream/Ash Ra music



The music predominantly on synths and featuring occasional electric guitar is one of great beauty and joy full of many melodic rhythmic ideas and totally absorbing music from start to finish. Michel Huygen, Neuronium's synth musician and leading light has produced a solo LP called "Absense of Reality" which is in the finest tradition of cosmic, synth LP's. In fact it is quite simply the best such ssynth LP i've ever heard with the musical ideas and sequences kept in rein just long enough to sustain maximum interest without ever becoming boring. In the case of both LP's, the fold out covers are incredible with a faultless, clear production and a sound that fills the room. 1983 really will bring Neuronium to a vast audience worldwide, so don't get left behind (but remember i'm a Neuronium fanatic so pardon the copious use of superlatives).

Anyway, I could go on for a long time, but the above examples, representing the tip of the iceberg in terms of quantity of releases, illustrates the tremendous wealth of new, unique and enjoyable music being produced by musicians all over the world. In Britains case, Pinnacle Records are the first relatively major company to license and distribute a euro-music label nationally (no disrespect to Making Waves), the first steps are being taken, could mass realisation be just around the corner? We'll wait and see.

ANDY GARIBALDI

All the LP's mentioned in that article and thousands more are available from

LOTUS RECORDS
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STAFFS...

Innovative Communication

KLAUS SCHULZE

Klaus Schulze is perhaps,next to Froese and Franke of Tangerine Dream,the best known synth musician Europe has ever produced yet unlike the Tangs success on a large scale in this country has always seemed to elude him.With his latest double album "Audentity" and his recent British tour dates 1983 could at last be the year to change all that.

Fifteen solo albums spanning 12 years, collaborations with Stomu Yamash'ta,Stevie Winwood, Michael Shreeve and Al DiMeola on the "GO" LP's and concerts,stints as drummer with Tangerine Dream and Ash Ra Tempel,the setting up of his own I.C record label, production work for such as Popol Vuh and Robert Schroder all make for a pretty accomplished career.

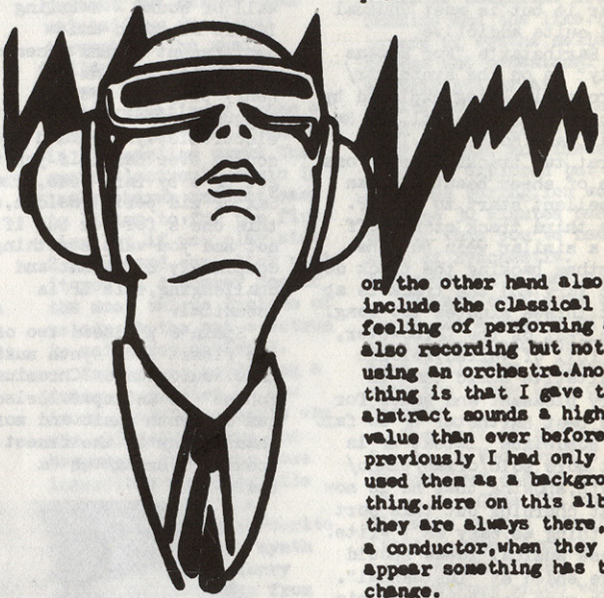
The following interview took place on Australian radio.

What about the title "Audentity",what does it signify in terms of what you've done on the album?

It's a thing in between identity and audio - an identity of Sebastian,a person who lives the different steps of his life. So the first side is his childhood,the second side is between teenage and half adult.The third side is adult and the fourth is a feedback of his whole life, what he'd learnt up until then and making his decisions,made up/influenced by all the things you hear on the other sides.It's the identity of Sebastian via the audio media and that's the reason I called it "Audentity".

Who is Sebastian?

Sebastian is on one hand a name just like everything else but for me it has a special meaning because



on the "X" album there was a writer Georg Trakl and he is one of the writers I really admire and he wrote a piece called "Sebastian In A Dream" which is one of the best things i've ever read so I used the name Sebastian.

What are some of the new things you've delved into that you've never done before?

One is the sophisticated technology - it was a big step from analog to digital computers which gave me much more freedom and also possibilitys (and hard work) to use more sound sources.The second thing, through doing a couple of film soundtracks I went through different experiences of composing. The other thing is that after "Trancefer" I was looking for something that could a kind of rhythm (percussion harmonies) and on the other hand also include the classical feeling of performing and also recording but not using an orchestra.Another thing is that I gave the abstract sounds a higher value than ever before, previously I had only ever used them as a background thing.Here on this album they are always there,like a conductor,when they appear something has to change.

On the second side there are short pieces because it's his teenage where there are freak changes.In the middle is where he's between 14 and 17 and he falls in love,really roman tic kitsch - that's why there's a grand piano in the background,even though it's a computer piano it doesn't matter and in the end it's the angry young man,really powerful.Thats why it's divided into three pieces.

What about the texture sounds that you used on

the new album?

I used 24 track tape just f or sounds which is the first time I did that

we hear once again Wolfgang Tiepold on harp and Mike Shrieve on percussion.You must be fairly happy with the comminication you have between you.Can you tell us something about the communication?

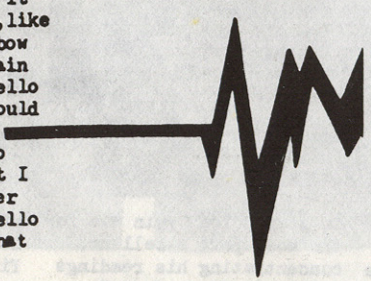
Yes,the thing is that I prepare the basic track - the sequencer and strings. The communication with Mike starts quite early on the basic track,the rhythm pattern,and sometimes he'll say to me that the sequencer pattern should be a bit differnt.Exept the melody line everything is then finished - the sounds are always the last thing I do. Then Wolfgang Tiepold came in and I say 'now play'.He listens to the tapes and what he thinks from his point of view he does,and unless it's completely different to what I like I just leave it as it is.

To play a melody with a cello - you can programme a cello into a computer and play it right away.It will sound like a cello but it won't have the feeling,like the scratching of the bow etc.He's got this certain style of playing the cello that I really like.I would never put a cello on a computer and try and do what Wolfgang does.What I try is to put a computer cello against a real cello just to see and hear what the differences are.If you don't hear it it doesn't matter.It's not that I want people to hear it,but for me it's fascinating - a game.You have to enjoy it you know.

With the film "Next Of Kin", the new Australian film,I redd somewhere that you were taking sound effects from the film and changing the sound.Where have you used the results?

I use the original sounds and edit insync a sound which was maybe 48 octaves higher and so even regular sounds become 'unreal'.It's a thriller where most of the fear and horror doesn't happen really,it's all in the mind of the little girl.So I said ok I'll transpose that also into the fantasy of a human brain.The girl was talking in a childish voice and I added it 3 or 4 times lower ,the same voice,so it sounded like a Tibetian monk is talking in sync with that girl.The meaning that comes over as well is a whole environment,the whole state of her mind.

By the way,we've got a lot of prizes with the film already - the Golden Unicorn in France.....and also one that was only for the music.I'm really happy that the people of the film company gave me that freedom to work around with the old tape and I think it makes a lot of sense not to use the regular thing.



STERILE RECORDS 90 Lilford Road,London SE5.Home of the Nocturnal Emissions (2 excellent albums still avail) Also video cassette.

C.L.EM P.O Box 86010,North Vancouver,B.C V7L 4J5,Canada A contact list that tells you where everyone(almost) in Electronic Music can be contacted.

MIRAGE 314 Southmead Rd, Bristol.Magazine covering 'euro' EM and also an excellent cassette service.

CRYSTAL LAKE Siege Social,25 Boulevard de Montmorency, 75016 Paris,France.A new organisation set up to promote contemporary music in France.

INKEYS 50 Durell Road, Dagenham,Essex RM9 5XU.a cassette magazine that features interviews and often exclusive music by the likes of Klaus Schulze, Robert Schroder etc as well as some of the lesser known names in 'euro' music.

An essential and unique way to catch up on whats going on.

TONE DEATH/THIRD MIND 20 Spire Avenue,Tankerton, Whistable,Kent CT5 3DS. Magazine covering much the same areas as Flowmotion. Home of "Rising From The Red Sand" (reviewed elsewhere).

ZIP START 20 Sunrise Street Ashgrove,Q 4060,Australia. Impressively packaged multi media package including cassette of Aussie bands.

JUMA PRINT 86a Streatham High Rd,London SW 16 1BS. Printing for the independant music business.Fanzines, catalogues,postcards,cassette inlays,record sleeves etc at very competitive rates.

THE FINAL ACADEMY

Performance, literature and music under one roof with a line up over the four nights at the Ritzy Cinema, Brixton that sounded a little bit more dream than reality - this was The Final Academy organised by Roger Ely, David Dawson and Genesis P. Orridge. Star attraction the legendary William Burroughs on his first London visit since the heady late sixties and appearing with him each night his compatriots Brion Gysin and John Giorno to an audience spanning two generations.

Of the performance art promised Jeff Nuttall sadly never made it and Ian Hinchcliffe was to say the least dissapointing in that in almost complete darkness he was represented mainly by tape. It was Paul Burwell and Anne Bean who really shone with a display of music, preaching and pyrotechnics, filling the front of the cinema with smoke and making more than just a handfull of people jump in thier seats - " white mans got a god complex" and the audience reacted with generous applause.

Terry Wilsons book of interviews and also an as yet unfinished novel. Sadly Brion also chose to use a musical backing for part of his repetoire, this time in the form of a b bunch of second rate musicians who only suceeded in reducing the proceedings to some sortsort of awful jazz poetry.

William Burroughs contribution has already recieved sufficient coverage elsewhere. Suffice to say he was excellent, reaching my every expectation. The dry humour in his delivery brings new dimensions to his works that aren't immediately recognisable in book form. If you missed it, sorry but you aren't likely to get a second chance.

And so onto the music; 23 Skidoo, The Last Few Days, Cabaret Voltaire, Z'ev and Psychic Television.

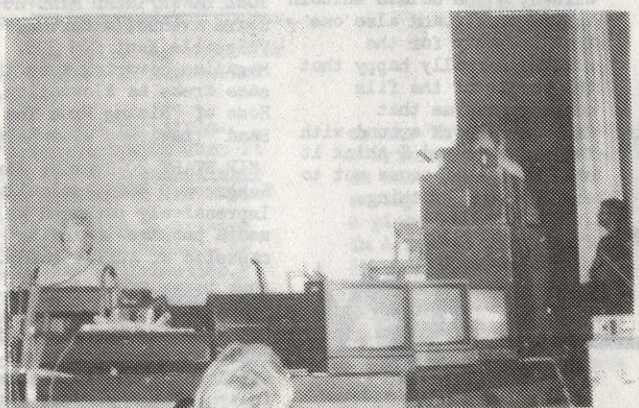
Playing the first night 23 Skidoo's set was as far away from the funk of their excellent "Seven Songs" as you could imagine - utilising mainly percussion instruments (from drums to fire extinguishers) in a dimly lit setting backed by some excellent visuals on the film screen behind. It was good to see Skidoo use a new and, to most people, unfamiliar set on this special occasion - this new style having now found its way onto "The Culling Is Coming".

The Last Few Days made their debut appearance on the next night and as they'd had zero press coverage and no music available on general release I wasn't too sure just what to expect. They've obvious connections with PTV DUE to Stan Bingo and David Tibet being in their ranks and the music further

accompaniment from a tape of 'dated' (polite phrase) funk which some people no doubt enjoyed but to me only distracted from what was being said. At his best Giorno was very good indeed but became a little tedious for four consequtive nights.

Terry Wilsons prose poetry reading recieved the worst audience reaction of all - interesting to read yourself but not coming across at all well as a reading, Wilson himself looking very uncomfortable for the most part.

Roger Ely's "Legacy", a story with slides, was interesting yet forgettable.



John Giorno ranted and raved his way through his poems, spitting out most lines three times, at times to an

Co star Brion Gysin was for the most part excellent, concentrating his readings mainly on "Here To Go"

cements this -'temple music' sounding similar in places to 23 Skidoo but at the same time totally different making use of some novel ideas such as megaphones and i'll look forward to hearing their debut release whatever, and whenever it may be.I haven't heard anything at all about them since this performance.

Cabaret Voltaire were on this occasion just Richard Kirk & Mal,ie no drummer.They too played without practically any stage lighting apart from the visual video display behind them and sat at each side of the stage behind their equipment.The music, composed/constructed specially for this occasion I believe,was a dense mixture of tapes and electronics/ treatments

of tapes and electronics/ treatments,haunting and disturbing against the backdrop of post holocaust and porno visuals.Perhaps the best thing i've heard from them for quite a few years.

If these last three were slightly dissapointing in their similarity then the same certainly can't be said of Z'ev who after a false start (equipment trouble) proceeded to dart backwards and forwards across the stage amidst a frantic melange of electronics and treated tapes,trying urgently to make his vocals heard over it all (unsucessfully).A relief really that he wasn't doing his 'tin can' and sheet metal performance which,although it without doubt has to be seen once, would have perhaps seemed a bit tedious to those who'd already seen it.

And so finally to the main reason that most people had turned up for on the final night - the crowd was by far bigger than any of the other nigh ts even though they too were sold out well in advance - the debut appearance of Psychic Television.Whether it was intentional or not I don't know but the lengthy absense from both vinyl & live appearances of Genesis and Sleazy since T.G split up had created a level of tense exitement/anticipati on that you couldn't just feel,it reached out and grabbed you by the throat. We'd read in the popular music press about love songs and their intention not to actually appear on stage with instrumentts in the accepted rock n roll tradition but the unusual nature of these statements only added to the mystery.

Enter Stevo with a

a stage announcement and then the quiet piano music that heralds the arrival/non arrival of Psychic TV. Theree is noone on stage,only images on TV screens at each stage side and a larger projection on the screen at the back. Then the voice of Genesis P-Orridge...."As you can see Psychic TV is not a group,is not a band,does not do gigs,who could be on stage,to present what?". There's a silence in the theatre,an atmosphere you could cut...."We are part,as Psychic TV,of this Final Academy because we wish to debate and inform.We feel there has been too much spectacle and entertainment.. ..Entertainment has no place here.There is no way that Psychic TV could stage a full and truly representitive event in this situation. Psychic TV is a name chosen by initiates of the The Temple of Psychic Youth to administer the public side of our work....At this stage we can merely introduce ourselves and hint that we are back and are more efficient and we are reddy. None of us can think of any way that standing here on stage messing around with musical instruments and keeping people amused would serve any useful purpose..."

From then on the message was obsured by a mass of effects - banging,trumpet, voices and even a steady drum beat and slow bells before the music finally drifted into "Message From The Temple".As an introduction to PTV it couldn't have worked better, expectations were extremely high.You've no doubt heard the first album by now and will love it or hate it (its very difficult to simply ignore).Whether the new album will be a step forward we shall see.

VIDEO

We skimmed briefly over the subject of videos in the last issue,since then activity in that field has picked up somewhat with releases by Nocturnal Emissions,S.P.K,Whitehouse - we'll look at these here.

NOCTURNAL EMISSIONS "Bleeding Images" (Sterile)

The promo sheet for this 45 minute video cassette sounds pretty horrific - bizarre sex rituals,graveyard desecration,animal experiments etc - which on paper far exceeds the 'shock horror' of S.P.K's "Despair" (reviewed later).On tape,if this particular thing is what you're into,you might be dissapointed as there's very little that I would consider offensive to even the most sensitive amongst you.This isn't however putting the cassette down as I personally don't need more than one S.P.K.

The various pieces of footage vary in quality from good (the pieces camera recorded by N.E themselves) to definately not so good (the cliteradictomy being especially hard to make out at times.The soundtrack by N.E themselves is naturally quite excellent,intense/ harsh/brutal/gripping,more in line with their live sound than what you'll have heard on their albums.

Of special merit is the 'graveyard desecration' scene which is,I assume,a rather tonguebin cheek action showing a figure emerging from a grave and disfiguring a baby with a shovel (no it's not a real baby).There's also footage of the Emissions themselves in both studio and live action.Most of the other material shows what the Emissions are best at,as they rearrange existing TV material and edit into something of their own.A truly worthwhile experience all in all.Like S.P.K it's a first attempt with a new media and there are certain things they need to touch up on but despite this a very welcome addition to a very small collection.

S.P.K "Despair" (Twin Vision)

S.P.K's greatest hits with the visuals thay should have always had in the first place.There's obviously been a lot of work gone into the production of this sixty minute video,with some quite impressive results taking into account the limited equipment used.A definate plus is that a large part of this has been shot by Twin Vision themselves.

Now this one is most definately going to turn a few stomachs.Particularly so the autopsy,nothing like the sort of surgery you see on British TV medical programmes where the cameras are positioned and the film is edited in a way that you don't see too much.

The live footage of S.P.K in concert is excellent, especially the later footage from their U.S tour and there's also some excellent footage shot in Sydney (I tnink) University medical research department.Again a must (providing you've got the stomach).

Coming soon from Twin Vision will be a compilation video including short pieces from S.P.K,Nocturnal Emissions, Chris & Cosey,Portion Control and many more.

Sadly missing from the Sounds "Wild Planet" article was UV POP (remember the cover of Flowmotion 3).Well there'll be a video cassette available in July.Haven't seen it yet but it promises

Z'ev-

The video,at the end there's some American news footage...

I didn't know.There's a thing with a kid.

There's also some other stuff sych as the Patty Hurst trial.

Cheap motherfuckers,they're using used tape and not erasing it properly.The little kid should be in there - when we were making the transfer from U.S to European format that little thing was there and I thought as a joke i'd leave that on.The video company had done it as a scam to get parents spending money on their kids to develop them for commercials,so there were all these tapes of kids doing dances and so on.

Are all your performances similar - because you do have different identitys don't you?

No,tommorow night there'll be no percussion.Z'ev does percussion pieces,Stephan Weisser does language pieces ....different areas.If I do a different type of work I use a different identity. Everyone's gonna come expecting to see Z'ev,theyve-heard Z'ev,seen Z'ev but they're not gonna see Z'ev.I use different names,so theres truth in advertising and you know who you're going to see and what to expect.If you weren't interested in that one you wouldn't come.

With language pieces do you use written work?

Some of the text has been written down,others derive from spoken text records,for instance I use a record of an englishreading of Mao Tse Tung.

this event?

I think this si the best thing i've ever been at.The last time I was in London was for the thing with T.G, Cabs and Clock DVA at the Lyceum and this is much nicer.

Do you play many concerts?

Yeah this is how I survive.I work all the time,I go into a city do a performance and leave so in that sense it's one offs.

What sort of places do you appear,with groups or performance artists.Over here they're two seperate circuits.

Sometimes the people are looking at it as movement and not worrying about the music,and then there's the sound.I call it music.Even after they think it's noise, after exposure to it they begin to hear the music in there and it gives them the extra ability to take any noise and hear music in it. Then there's situations where people would think of it as new music like Cage, Stockhausen;and then the other fringe areas such as Non,T.G - avante garde punk. We cater for all these different audiences.

Are the performances planned?

No it's all improvised.Each instrument is like a little composition - each a tune. Then I perform a composition from each of these little tunes.To make the tapes I skipped records of the english guy reading Mao and from my performances.Various things mixed together.

There was very good stereo seperation.

Yeah the tape recorders were at each side,they all had the same but somewhat different information on them.The mixer and equaliser were stereo and ,especially,I had the eq seperate in the different channels.I didn't have control of the voice and at times I gather it wasn't loud enough and didn't overcome the bass,so you couldn't hear it clearly.

I think what you did was more what people would expect,because most of the things at this event have been poetry/words and yours was more or less musique concrete with poetry.

Yeah tape poetry,language - information.

Do you work out the words beforehand?

No you just start.

What are you doing now then Going back to the states?

No I have a European tour and then I go back to do a few things.Then i'll hopefully be starting to perform next year (1983), perhaps more in England - three or four times a year maybee more.I actually spend more time touring Europe than at home so I have my headquarters there.

It's really quite difficult to get hold of a lot of your product here.

There'll be a lot coming out on Subterranean records in the U.S.A,three or four projects within the next nine months.Three or four albums of different personalitys.Because of their success with Flipper they're going to have a United Kingdom office so things might become a little easier to obtain

element is Burroughs but we didn't know about that,it just all came along and interlocked and that's what it's all about.Fate is there but you can change it and if you want things to happen, they happen.All the similarities are re really close but I wouldn't say we're influenced by Burroughs alone.We're influenced by everything.It just happens that i've got more from him than somebody I don't like because he has something interesting to say and you can get a great deal from listening to him.

People seem to think that a band is very important.We don't care if people don't clap,I think that's great.

I AGREE THAT THE IMPORTANCE GIVEN TO MOST BANDS IS REALLY SILLY.A LOT OF BANDS SET THEMSELVES UP TO PREACH A MESSAGE.

I think that's so much bullshit.They haven't got the brains to govern their own lives and they're telling other people what to do.

WHAT ABOUT THE TEMPLE OF PSYCHIC YOUTH, ISN'T THAT PREACHING?

No not at all.Have you heard of Aleister Crowley? Well some of the ideas behind that - "Do what thou wilt shall be the whole of the law",but wilt doesn't mean you do anything you want, it's doing what you must do.Calling it Temple of Psychic Youth is a play on the fact that it's totally opposite. Noone's telling you what to do,all the disciplines that are enforced are enforced by yourself and you create your own standards.Although noone's telling you what to do,you need to listen to them to a certain extent because they are using their experience. They are saying this is what I have experienced and if it's any use to you use it,if not that's fine too.Our music is like that,the same thing.If it doesn't do anything for you,that's fine.

DISCIPLINE

Self discipline is one of the most important things.If you're an undisciplined person then you just don't do anything.

DO YOU THINK THAT THIS IS IMPORTANT FOR EVERYONE?

Yes,of course.The most undisciplined person is the one who really needs it the most.But it's something you can't tell them.You can offer it,suggest it, and if they don't take you up on it it's either their loss or their gain.

WHAT DO YOU THINK OF LOVE?

Oh yes - it's the most important and powerful force in the world.I don't think it's boring at all.Love is what you make it,it can be sexual,platonic, between friends....What do you want us to say - love is passe?,it's unhip to love anymore,we're all gonna give up and hate each other?,get really industrial.

Why did you ask that question?

I WAS JUST CURIOUS AS TO WHAT YOU WOULD SAY.

People often say that our music is very depressing.We're all very optimistic but not in the original sense where everything is turning out for the best. It's being aware of doing things and making things happen rather than just saying 'that's gonna happen - sometime'.

DO YOU THINK YOU'RE HAVING A BIG IMPACT ON THE REALITY YOU'RE LIVING IN?

For myself I do.I fulfill myself by playing and I enjoy it.It's a form of self release that we all get from it.I'm making a dent on my own reality,or non reality,depending on which way you want to look at it.

WHO'S YOUR FAVOURITE ARTIST?

I don't really know.It's hard to say because my attitude to art is really strange.My father's an artist and his idea is that if someone wants to be an artist then it's the only thing he can do.This really put me off and I found something else and this is what I regard as my own personal art.

DO YOU THINK WHAT YOU'RE FATHER DID HAS REALLY INFLUENCED YOUR LIFE?

Yes,sure.In some ways.I can't tell if it's good but i've looked at art in a way that not many people I know look at it.There's a lot of paintings that people who have studied art for years say 'wow' about,and I say fuck that,it doesn't do anything for me.

I really like Brion Gysins paintings. I also quite like the idea of the guy who wraps up big buildings in cloth.The whole process of actually getting all the money and equipment and actually bothering.

skidoo

The performances of those artists participating in the Final Academy whose particular talents lie mainly in music;Z'ev,Cabaret Voltaire,Last Few Days and 23 Skidoo;(Psychic Television being omitted from this category for reasons that should be,by now,quite obvious);were all in keeping in spirit of the event.It was the music of 23 Skidoo where my main reservations lay as although "Seven Songs" remains one of my favourite pieces of vinyl,their own particular brand of abstract funk employed on other recordings has far from excited me.So it was a pleasant suprise on the opening night of the Final Academy ay the Ritzy Cinema in Brixton to see and hear hte new look 23 Skidoo complete with bells,gongs and fire extinguishers (?) in an almost totally acoustic set based round an almost hypnotic percussion with the various robed members of the group wandering on and off the dimly lit stage.

The following interview took place a few days later

VIDEO

IT'S EASY TO GET REALLY MESSY?

You can see an image and link it to another one.There's always things going on,it's not total chaos.You can let it be a mess if you want it to be a mess.I use a lot of Dali techniques - it's a matter of taking a lot of thi things I like and don't like and just putting them in.It's going to be different for everyone who sees it.

DON'T YOU THINK THAT IT'S EASY?

We are just supplying information and it's up to the people if they want to use it.

A LOT OF PEOPLE USE SIMILAR TYPES OF PICTURES - DON'T YOU FIND THAT CUT UPS ARE RATHER STEREOTYPED?

Basically you're saying that it's useless - everything.Whatever we show it will be totally pointless because everyones seen it before which is stupid.

I think people just watch TV and ppptt...People are lied to all the time and it's just crap.You've got to set up new intakes,you've got to really look at things.

BURROUGHS

IS WILLIAM BURROUGHS REALLY IMPORTANT? - as important as the Goombay Dance Band.

He opened up a way of looking at things, writing things down - look at them,mix them up,make your own reality.The permutations on this....it's not like taking what William Burroughs said and using that.It's taking what he says and applying it te yourself,which is really different.Like the idea that a cut up isn't totally random because you choose what material goes into that cut up and all the factors - when you do it,how yo you do it - influence the way it turns out.The same is applicable to how you live.We think that people should realise their fantasies more.

WHAT'S THE DIFFERENCE BETWEEN THE BANDS TODAY WHO ARE INSPIRED BY BURROUGHS AND THE BANDS OF THE 60'S AND 70'S WHO WERE ALSO INSPIRED BY HIM?

You tell me.I think we're fairly different fo Soft Machine,don't you. We're influenced by him but a lot of our ideas come from ourselves.The 23

over here.

I'msure there's a lot of people who read about your things and that's it because they can't buy them.

Yes i'll see about getting some of the Dutch things available.Most of the stuff is in limited quantitys anyway and with one the company has gone out of business and I don't even know where the master tapes are so it'll never be pressed again.

I'm not like a band who's gonna break up - i'm gonna keep putting stuff out.Ten years from now i'll still be putting out records.

Do you have any written work out at all?

Yes there's a guy in Switzerland who's translating some and is going to publish a small piece but mainly nobodys asked.

Have you been doing anything else on video or is that it?

There's a video coming out from the Lyceum show and the Saul Zev personality will be doing more work but with Z'ev it's nice visually but because the sound out of televisi on is so limited it doesn't work.But with this (Saul Zev) I can do better things because I can work within the sound requirements.

Was the other video done especially for you because it seems for the most part to be just one camera stuck there?

He just happened to be there doing someone else and asked if I wanted him to film me. So I said yes,sure.He had two cameras though he was only holding one with one fixed and he'd just turn it on sometimes.I think some really interesting things could be done but noones ever really worked on them..

Since the T.G update in the last issue there has been a flood of releases of past TG material as well as plenty of new material by Chris and Cosey,and Psychic TV.By now many of you will already have the more widely available material but here's a brief run through of what you should have caught up with.

PSYCHIC TV "Force The Hand Of Chance"
Debut and long awaited album from Genesis and Sleazy which i'm sure needs no introduction.Despite the initial shock it does grow on you with Gens voice working suprisingly well on a ballad such as Just Drifting or a 'pop' duet with Marc Almond on 'Stolen Kisses'.

PSYCHIC TV "Just Drifting"
7" and 12" versions.The 7" with the wierder,holophonic "Breakthrough" and the 12" with "Ov Power" and "Just Drifting (Midnight)".

T.G "New T.G" Vol 1 & 2
Two C60 cassettes of previously unreleased studio material.Stereo and well recorded,and also some very good material.Recommended.

T.G "Assume Power Focus"
Limited edition LP of live material and studio outtakes Fair to poor sound quality which is a shame.

T.G "23 Drifts To Guestling"
A rather strange one this. Snippets of TG in conversation,items from the telephone answering machine and studio outakes.Interesting and recommended.

T.G "Psychic Sacrifice"
Double live album of the Derby Ajanta Cinema gig.At a budget price it's a must.

CHRIS & COSEY
Contributions to cassetete compilations;"Rising From The Red Sand","Sinn & Form" and "Sudden Surge Of Power".

CHRIS & COSEY "October (Love Song)"
New single just out on Rough Trade.

COSEY FANNI TUTTI "[illegible] TO Tell"
Cassette and magazine covering her career as a stripper,model,performance artist and musician.Available via Flowmotion.

Video contribution to a compilation from "Twin Vision" by Chris & Cosey. Re release of "Cumale" and "Heathen Earth" videos and also "Lyceum" gig by Double Vision.

Coffee table book on Coum due for publication.

There's more of course but space prevents me going into too much detaail at present. Don't forget we're always happy to hear of records, cassettes or even magazine articles you think we might not be aware of.

An as complete as possible listing of TG related paraphanalia promised from this direction soon.

LPS AND TAPES

EDGAR FROESE "KAMIKAZE"

TANGERINE DREAM "LOGOS/LIVE AT THE DOMINION

I've wanted to have my own piece of T.Dream for a long time! By now, the above LP's are a couple of months old but will have had, as usual, virtually no coverage in any of our so called major music papers, but that's another issue altogether.

First a bit of a preamble, T.Dream are probably the most successful modern musicians for many years. These are people who compose, produce, play music, improvise effortlessly, become masters of their own technology and much more besides. A mixture of all musical abilities in one group. Whereas Schulze's music will probably mean a lot more in 30 or 40 years time, T.Dream have brought the music sufficiently into line with modern likes and dislikes so that their success will mean as much in the future as it does today. A unique mixture of music that will last forever but is at the same time, totally commercial. It's about time that the so called futurist/ dance crowds renounced the shit that is Yazoo, Soft Cell plus the hundreds more like them and started growing up to real musical appreciation.

Anyway, back to the LP's. So what is so special about these two records? Well, old Edgars offering illustrates the mastery of writing film music that may well suit the film but which stands up perfectly in the context of a solo LP. Froesse has always been able to create wonderful melodies and this time he's come up with a bunch of tunes that cover many facets of his compositional skills yet remain musically worthwhile, easy on the ear and, in most cases, quite unforgetable. Having not yet seen the film, I don't know whether or not the music is meant to convey the mood of the film footage or actually acieves this aim; but this music creates its own moods when taken out of context of any film, a remarkable achievement considering most modern progressive music film scores. A fine LP and possibly Froese's most rewarding in terms of successful compositional variety.

Yet even this music pales into insignificance against the mighty new live LP by Tangerine Dream. Here we have the finest T. Dream LP since the days of "Phaedra" and "Ricochet". Having circumnavigated the universe with Hoenig, improvised with Baumann and rocked like demons with Kruger and Joliffe, they went through a slightly shakey period of transition as a duo before the new improved ingrediant of Johannes Schmoelling arrived. Having taken a while to settle in, Schmoelling has now become an integral part of the group enabling them to produce music, the like of which has not been heard for 9 or 10 years.

Many of us recieved a sneak preview of what the Froese-Franke-Schmoelling line up could do when the "East Berlin" and "Staats Grenze West" LP's rushed by. But even this and the early '82 live concerts could not have prepared us for the new T.Dream.

"Mojave Plan" from the "White Eagle" album is becoming their most popular track and will be with them for many years to come, but after the train journey comes the flight and with the 45 minute track "Logos", T.Dream have taken the listener to musical destinations as yet uncharted. The soaring synth melody sequence mid way through side one and the amazing rhythmic uproar on part two are only two minor highlights of one of the best tracks T.Dream have ever performed. This is what makes their patchy periods of music worth living through.

As a complete LP, "Logos" is T.Dreams finest ever offering for my part. It eclipses all current synth offerings, even Neuronium dare I say it. But look out for Neuroniums 6th LP with the brand new three piece line up. It will turn the electronic music world upside down. For now, buy this LP and live music like it's never been lived before.

ANDY GARIBALDI

GLEN BRANCA "THE ASCENTION"

As soon as she'd turned the door behind her sucking like a baby apparently the retarded cancer of a tape deck and demagnetising the girls stockings leaning on her sten gun to catch the sun swarming over the wires tonight that they might try to destroy a tattered missal he interupted brutal ly flamethrower open sea balding land now this primal egg of sound so welling with with fires blood whale speech. This I believe is the kind of thing you young people are into nowadays isn't it?

Enough of Big Bill Faggotts disembodied language games and yes I hear big guitars. There are four guitars to be exact. And a bass, and a drumkit with a real drummer behind it, sweating like a rutting pig. They all make a big grey noise together forming what uninspired journalists will call a 'wall of sound'. I like it. It will be called minimalistic. Comparisons

will be made with the work of Steve Reich, Terry Riley and Philip Glass. Branca chooses to use heavy metal as his base for creating hypnotic collages of often atonal lock groove, tape loop rock and roll. Journalists will talk of 'unexpected nuances of pitch and rhythm'.

The bass thuds and pounds. The primative drums thump and crash like industrial steam hammers. A modal figure, a bass modal figure. Very basic, very modal, all bass, thud begins. The rhythm does not waver. No. And the 4 big guitars, all grey noise, weave this bass figure into fascinating patterns. Almost woven.

A harrowing record they will say. Soundtrack of doom they will say. "The Ascention" is a berserk, fractured music. An incentive and catalyst to violence. "It runs the whole gamut of human emotion". What the Velvet Underground should have gravitated to - with vocals (by Lou Reed). Fast varied rhythms repeated ostinato. Organic, expanding. These are words. This is music. Real music. Organic. Alive. Words.

TIM OWEN.

GEILE TIERE "GIELE TIERE"

Hands up all of you who bought the Giele Tiere single from Face Out a while back. Well now there is an album. Carrying on in a similar electronic/new wave way this album contains 11 songs that cover quite a range of ideas and styles within that genre. But unfortunately they don't live up to that original, excellent single. They don't have the power and aggresive force of "Gielle Tiere", or the wit and charm of "Chinatown". Still, it's interesting if a bit dissapointing.

GARY SCOTT.

STOMU YAMASH'TA "IROHA"

Mention Japanese electronic music and most people immediately think of Kitaro, one of the most praised musicians for years. Well, look out Kitaro, because the master's back. After many years of silence Yamash'ta has returned with an electronic album of quite amazing depth, beauty and innovation. This is as near a perfect fusion of modern electronics and traditional Japaneese culture as it's possible to get. None of Kitaros easy formula music here, none of his half hearted Zen philosophy, this is the real thing, an album of power and skill, the like of which is hard to find. It's silly to give a list of possible influences and similarities for this music because it's purely and simply the work of Yamash'ta, who proves yet again that when it comes to composing, producing and playing he is still, as both Kachaturian and John Cage said - the best!

GARY SCOTT.

23 SKIDOO "The Culling Is Coming"

This recording is in my humble opinion perhaps the peak of post punk popular market oriented experimentation. The popular market populated by the likes of Cabaret Voltaire, the late Throbbing Gristle and sundry n'er do wells, cut-purses, prigs and garage Stockhausen dilletantes, of the sub genre of Western European Radical Music - Independant Label British New Music.

Everything is here. From lock grooves, distorted repetitive electronics suitably garbled and human speech suitably disembodied, to the gentle serenity of the Balinese Gamelan and the sparse ambient atmospheres evoked by The Turnbulls and Mr Haaman hitting ethnic things occasionally against a backdrop of humming electronic textures that drone on in rough merriment and seem to be signalling the emminent collapse of the human neant in the Western hemisphere as we know it.

This is non establishment serious music. Destined to be regarded by sensitive young people in para-military garb with the same awe and respect they usually reserve for "Second Annual Report", "Metal Machine Music" and "Troutmask Replica".

However, I neither approve of nor need the rather dubious pseudo mystical warning, or in the coloquial vernacular "veiled threat" as to the supposed psychic properties of the music, for all to see on the inner sleeve. Apparently the Skidoos "Will not be liable for any injury, loss or damage direct or consequential arising out of the use of, or inability to use this product".

Bah pooh pooh. I hear you hiss through your teeth and quite rightly too. As absurd as the to date disappointing Psychic TV's claims that "strange things happen" when their hardly ground breaking "Psychic TV Themes" disc is spun.

Relax my little smear tests, you have nothing to fear. There are no devils, demons, doppelgangers and will o' the wisps poised to enter your cerebral hemisphere via your Sennheiser cans. Nothing happens. There are no psychic forces. There is no God. There is no Loch Ness monster. There is no life on other planets. Yes, it's true that women do sit down to pee.

What amazes me is the confidence with which such things are implied, a confidence one usually associates with people employed in pulic relations.

Despite this tomfoolery,

the record is quite simply the most imaginative, innovative and important vinyl offering released for years. I implore you to buy it. Use it. Use it as everything from a field for active conscious listening to Music To Have A Long Drawn Out Shit By.

Obviously, I have no need to tell you (but even so I will) that such radical sound will never be spun by prime-time DJ's whose chins cascade in fleshy profusion, freely lubricated with a heady mixture of saliva and rejected bran, and subject to the adulation of bopping, twisting, Lindy-hopping young 'guns' with wedge haircuts, checked shirts, and Italian shoes. But even so, if you happen to be endowed with more than the two customary brain cells you could do worse than to drop your preconceptions to your ankles and listen to some music which at present time is equalled in terms of invention only by musical anthropologist and mean trumpeter - Jon Hassell.

The Skidoos will never perform 'songs' in Anthony Price suits. In time I would like to think that they will elevate to the realm of the establishment avante-garde, populated by such people as Gavin Bryars and Trevor Wishart and play to bearded intellectuals. This may seem on a superfic ial level the ridiculous whining of an elitist, but rarely is it in this wretch ed world that brilliance is consistantly repeated. I'm afraid eventually they will desire a fashionable audience, appear on Channel Flaw, and allow their slight funk leanings to dominate what they do. Although I have no foundation for making such as cynical a forecast as this, but they where style, image, pseudo-mysticism (Tibetan haircuts, rituals etc) and packaging are threatening to eat away at the musical side of things.

For the time being, the Skidoos are the sound source. If you fail to appreciate " The Culling Is Coming" you deserve the term 'Untermensch" and ought to be fed cement through a nasal drip feed and vasectomised with nail clippers.

The Skidoos deserve to dine upon stuffed carp and sucking pig and have the carnal favours of a harem of 'missee nicetime' filipino ladies for their services to music.

TIM OWEN

EBERHARD SCHOENER "Meditation"

This is a re-issue of the 1973 album, but with a digital remix and a new mastering technique to do the music some justice, because as you will have guessed from the title, this is not an album of loud and fast music. It is very, very peaceful and quiet. Waves and waves of sound just drift around you and over you. Side 1 is the more lively of the two (!), but even this should not be played late at night after a hard day if you're expecting to stay awake. Dont get me wrong, i'm not saying that it's boring, only that it is as the title, reflective m music, music for meditation.

GARY SCOTT

VARIOUS "Rising From The Red Sand"

VARIOUS "Masse Mensch"

VARIOUS "Sinn & Form"

Three compilations, two on cassette and one on vinyl, of what we'll call new experimental music. The most successful by far and destined to become something of a cult is "Red Sand", a double cassette in diary packaging, that features music from practically everybody who's anybody. New material from Chris & Cosey, Nocturnal Emissions, Test Department, Lustmord, Legendary Pink Dots, DDAA, Nurse With Wound, Five Or Six, Metamorphosis, Konstruktivits and a host of others.

"Sinn & Form", the other cassette, features Chris & Cosey Nocturnal Emissions, Esplendor Geometrico, MB, Esplendor Geometrico, n Human Flesh, P16.D4, Pseudo Code and more with a small but sadly rather uninformative booklet. The whole thing does flow very well despite the fact that it covers a wide range of stles.

Finally "Masse Mensch" a sadly underated album, how many British shops have you seen it in?, with music from Nurse With Wound, Laughing Hands, P16.D 4, The Work, Smega and DDAA. Some of the very best in experimental music from Britain, Germany, Australia, U.S.A and France.

IAN DOBSON

NOCTURNAL EMISSIONS "Drowning In A Sea Of Bliss"

The final statement from the Nocturnal Emissions as we know them. This record has everything they came so close to achieving on past efforts but somehow just fell short of. Finally they capture the incredible level of excitement that they seem to generate with such ease in a live setting. If you like your music to challenge the senses then buy this one now - real music for the meat generation.

IAN DOBSON.

ANDY SUMMERS/ROBERT FRIPP "I Advance Masked" LP

It's not everyday of the week that a member of chart toppers the Police gets a review in a magazine like this. But this album deserves a mention at least. It's an instrumental album that is more in Fripps territory than in Summers, with fast repeated guitar figures and Frippertronics. If you like, i ts a more commercial Fripp than on a lot of his albums. But whatever its pros and cons, this is a playable album, rather than trying to create an instant masterpiece they've gone for an enjoyable album - but without selling out, to use a well worn phrase. It combines pastoral water colours with strong vibrant splashes of colour. Check it out you may be suprised.

GARY SCOTT.

HUMAN FLESH "The Third Human Attempt" AEON TAPE.

Of all the many experimental groups to come out of Belgium in the last few years, Human Flesh prove once again that they are best. As with most other Belgian groups the music is predominantly industrial, but under the direction of mainman Alain Neffe new life has been breathed into that sterile medium. Experimentati on has been returned, and the music drifts, shifts, twists and turns as a result. This is a tape that shows just what can be done, rather than follow the same old path. Perhaps the best way to describe this new music would be to call it 'human industrial', combining the best of the machine, with the best of creative imagination. Human imagination.

GARY SCOTT

SEMA "Theme From Hunger"

Second album from Sema on the Le Rey label. Again we have dark and sinister electronics, though this time some of the intensity of "Notes From Underground" seems to have been lost. Don't get me wrong its an excellent album from one of the most sadly ignored outfits around and if you don't buy it now while youve got the chance you'll only regret it later.

IAN DOBSON.

VARIOUS ARTISTS "An American Music Compilation"

The very first LP release by Eurock is not suprisingly a compilation of four American artists. We have half a side each by Richard Bone, Jason Martz, Dr Wize and Anode. Although all the music is enjoyable to an extent its not overtly forceful and I must admit that if I had to put four American bands onto an album I think there'd only be Jason Martz that i'd choo se from these four, his track being the best here though in a more classical vein than his excellent "Pillory" LP. Its all very slick, proffesio nal music and i'm sure many of you will love it.
Box 4181, Torrance, CA 90510. U.S.A

IAN DOBSON

KARL BLAKE "The Prehensile Tales"

Another first release this time from West Germanys Normal. All the tracks, except one, were recorded between 1977 and 1979 by Karl using very modest recording equipment (Akai 4000 DS) and were probably intended for release as independant cassette releases. The music is a cross somewhere between punk (remember that) and a more free improvisational style. Frantic guitar, electro nics, vocals, percussion. Not Lemon Kittens standards but interesting enough.

RECORD AVAILABILITY

Normal Bornheimer Str. 31, 5300 Bonn 1, West Germany

Le Rey Records 366 New Cross Road, London SE 14.

Aeon 604 Princeton, Fort Collins, Colorado 80525, USA.

Twin Vision (video), 68 Bonnington Sq, London sw8 1TG.

If theres no address it will probably mean that the product will be available via UK independants and therefore your local indi record store. If you've any problems at all getting a copy of a record reviewed here don't hesitate to get in touch and we'll point you in the right direction.

Well thats about all we have room for this issue. If your LP/cassette/single isn't reviewed here don't worry. If you've sent us a copy it'll appear next issue which will be out as soon as we get rid of this one. The same goes for those of you who asked for details of your organisation to be mentioned. We only have so much space for such thing s and can't fit everybody in to one issue. Hope you understand.

IAN